

PEARL

A FILM BY GUY PATTON



PEARL

WRITTEN AND DIRECTED BY
GUY PATTON

STORY BY
GUY PATTON, DANA PATTON

PRODUCED BY
GUY PATTON, DANA PATTON, JOHN
KINGMAN

STARRING
DANA PATTON
SCOTT MORALES
GEORGE MORAFETIS
JUSTIN R. BROWN
JEFF KIM

80 MINUTES * COLOR * USA * 2013

PEARLFILM.COM

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LOGLINE

CONSUMED BY A HORRIFIC EVENT IN HER PAST, A WOMAN MOUNTS A VIOLENT CAMPAIGN OF VIGILANTE JUSTICE.

SYNOPSIS

THE SOLE SURVIVOR OF A BRUTAL HOME INVASION, *PEARL* (DANA M. PATTON) BECOMES JUDGE, JURY AND EXECUTIONER OF JERSEY CITY'S SEEDY UNDERWORLD. WAGING WAR AGAINST A POWERFUL DRUG LORD AND HIS THUG ARMY, SHE ULTIMATELY DISCOVERS THAT THERE CAN BE NO GETTING EVEN. A DETECTIVE INVESTIGATING A SERIES OF GRISLY HOMICIDES BEGINS TO UNCOVER THE TRUTH ABOUT HER, AND THE ROLE HE HIMSELF PLAYED IN HER ORIGINS. BUT CAN HE FIND HER IN TIME TO STOP THE KILLING, AND TO SAVE HER FROM HERSELF?

DIRECTOR'S STATEMENT GUY PATTON

IN COLLEGE I WAS EXPOSED TO THE IDEAS OF FRENCH PHILOSOPHER RENE GIRARD, WHO ASSERTS THAT ALL OF OUR DESIRES ARE MIMETIC, I.E. LEARNED FROM OTHER PEOPLE. WE WANT BECAUSE OTHERS WANT, AND SINCE WE CAN'T ALL HAVE, RIVALRY EXISTS AND OFTEN ENDS VIOLENTLY. CULTURES DEVELOPED MECHANISMS TO RELEASE THE TENSION WE ALL FEEL FROM WANTING THE SAME THINGS, AND ONE SUCH MECHANISM IS SCAPEGOATING. ONCE MY EYES WERE OPENED TO THESE GIRARDIAN MOTIFS I SAW THEM EVERYWHERE, AND I WANTED TO EXPLORE THEM IN MY WORK.

IN MOST ACTION/THRILLER GENRE FILMS, THE HERO IS WRONGED BY THE ANTAGONIST AND SEEKS REVENGE AGAINST THAT PERSON. BUT THIS SIMPLIFIED VISION OF JUSTICE FAILS TO CONSIDER THAT THE ACT OF REVENGE CHANGES THE HERO FROM VICTIM TO VILLAIN. USUALLY IN FILM THIS IS SUBLIMATED: THE BAD GUY GOES FOR HIS GUN AND THE HERO IS JUSTIFIED IN KILLING HIM. BUT WHAT IF THAT DOESN'T HAPPEN? AND WHAT IF, ONCE THE "SCORE" IS SETTLED, IF OUR HERO, UNSATISFIED BY THE SACRIFICE, KEEPS RIGHT ON KILLING? THESE NOTIONS ABOUT THE NATURE OF VIOLENCE AND OUR SENSE OF JUSTICE REVEAL WHO WE TRULY ARE, AND THEY ARE THE THEMES I WANTED TO EXAMINE WITH *PEARL*.

I LOOKED TO *DEATH WISH* AS INSPIRATION: I WANTED THAT GRITTY 80'S ACTION THRILLER GENRE AESTHETIC, BUT UPDATED, AND I THINK WE ACHIEVED IT. WHERE I FEEL WE TRANSCEND GENRE IS WITH THE PERFORMANCES—DANA PATTON IS SO INTENSE AND SO CREDIBLE AS *PEARL*. IT'S REFRESHING TO SEE A WOMAN CARRY A FILM LIKE THIS WITHOUT RESORTING TO SEXUALIZING THE CHARACTER. JUSTIN BROWN IS SUCH A SYMPATHETIC VILLAIN, THAT ONE CAN'T HELP BUT TO ROOT FOR HIM AT LEAST A LITTLE. SCOTT MORALES BROUGHT A MUCH NEEDED SENSE OF HUMOR TO THE MOODY PIECE, AND GEORGE MORAFETIS IS IN MANY WAYS THE FILM'S HEART. EVERYONE IN THE CAST IS AMAZING AND I LEARNED A GREAT DEAL FROM WORKING WITH THEM.

THIS FILM WAS MADE FOR LESS THAN \$15,000. I'VE HAD SEVERAL PEOPLE TELL ME THAT I SHOULD HIDE THAT FACT IN ORDER TO SELL THIS MOVIE FOR MORE MONEY, BUT I SIMPLY CANNOT, BECAUSE TO DO SO WOULD BELITTLE THE CONTRIBUTIONS OF THE EXTRAORDINARY CAST AND CREW, MOST OF WHOM DONATED THEIR TIME TO MAKE A FILM WORTH A THOUSAND TIMES WHAT IT COST TO MAKE. TO THEM I SAY THANK YOU, AND YOU SHOULD BE PROUD OF YOUR WORK. I AM.

PRODUCER'S STATEMENT

JOHN KINGMAN

PEARL IS A BLOODY, VIOLENT, LABOR OF LOVE. GUY PATTON AND I HAD COLLABORATED ON A NUMBER OF VIDEO PROJECTS. IN 2010 WE FINISHED A PILOT AND SAT DOWN TO TALK ABOUT NEXT PROJECTS. GUY POINTED OUT THAT FOR THE TIME AND COST OF FOUR PILOTS, WE COULD DO A FEATURE FILM. AND THAT IS HOW I BECAME A PART OF *PEARL*; WITH SIMPLE MATH AND A FAIR AMOUNT OF BRAVADO.

STARTING IN THE SPRING OF 2011 WE'D MEET TO DISCUSS PRE-PRODUCTION NEEDS, AND GO THROUGH SCRIPT REVISIONS. OUR BIGGEST CONCERN WAS STAYING WITHIN OUR TINY, TINY, BUDGET, BUT GETTING THE MOST OUT OF IT. WE TALKED OUT A NUMBER OF WAYS TO ACHIEVE THE LOOK AND FEEL OF THE ACTION BY USING IN-CAMERA AND POST-PRODUCTION TECHNIQUES.

AND THEN WE SHOT IT, OVER THE COURSE OF A YEAR, NOVEMBER TO NOVEMBER. WE TOOK HUGE BREAKS IN BETWEEN SHOOTS TO ACCOMMODATE SCHEDULES, LOCATION ACCESS, AND BUDGET. THE LONGEST CONTINUOUS SHOOT WAS SIX GREAT DAYS IN MARCH WHERE WE KNOCKED OUT ABOUT HALF OF THE MOVIE. MOST OF OUR CAST AND CREW WORKED FOR FREE, OR CAB FARE. WE CALLED IN FAVORS, AND THEN THEY CALLED IN FAVORS. WE ACHIEVED THINGS WE SHOULDN'T HAVE BEEN ABLE TO BECAUSE OF EVERYONE'S TEAMWORK.

PEARL IS A BRUTAL MOVIE, AND A LOT OF PEOPLE DIE IN IT. THERE'S A STRONG MORAL LINE THROUGHOUT THE FILM ABOUT THE COST OF VIOLENCE, BOTH TO SOCIETY AND TO THE INDIVIDUAL'S SOUL. AND THERE'S A LOT OF BLOOD, AND SHOOTING AND STABBING. NONE OF THIS WOULD HAVE HAPPENED IF GUY HADN'T TAKEN A LOOK AT THE PROJECTS WE'D DONE BEFORE, AND DARE TO DREAM A LOT BIGGER. WE WOULDN'T HAVE BEEN ABLE TO MAKE THIS FILM IF DOZENS OF PEOPLE HADN'T SIGNED ON TO WORK IN UNCOMFORTABLE SITUATIONS FOR NO PAY. LOTS OF PEOPLE TOLD US WE SHOULDN'T BE TRYING THIS FOR THE BUDGET WE HAD. I THINK *PEARL* PROVES THEM WRONG.

ATTIAC
DIRECTOR GUY P
CAMERA MEG K
DATE 3-10-12 DAY NIGHT
FILTER

Press Release

Pearl

The story of how this movie got made, and almost didn't get made, is as raw and compelling as the movie itself.

Jersey City couple Guy and Dana Patton have done stage productions, web and festival comedic shorts, and a few independent television pilots. Both have been on the sets of features as extras or filled in as crew for small independent productions done by friends. They had always talked about making their own feature, and they had a small germ of an idea. But with full-time jobs, a mortgage, a fixer-upper house with DIY projects galore, a feature seemed an overwhelming task and time seemed to be running out.

"We wanted to have a baby. I'm not getting any younger, and I didn't want to be an old dad. I kept saying to my wife that I felt like it was now or never for a baby. But she said that we should make the movie first," explains writer/director Guy Patton.

"I thought if we can't make it happen before we have a baby, there's no way in hell we'll get it together after. And I didn't want to have any regrets or resentment for not making this dream we had happen," added Dana Patton, who plays *Pearl*.

They were interested in the thriller genre, and wanted Dana to be the lead. They had an idea for an 80's style action movie... an homage to *Death Wish*-style vigilante films, but with a female protagonist. "I'd never seen one that was credible: usually women in these films are sex objects, or smooth spy-types who weigh 90lbs, beating up men twice their size; I wanted to do something more realistic and gritty-that was the idea..." according to Guy. And it might have stayed an idea, were it not for an unexpected invitation.

Some friends had a timeshare in Cancun, and the couple looked at the getaway as an opportunity for clarity in a relaxing environment. They brought a laptop with them, and developed a synopsis, a detailed outline, plot and character descriptions, all in a week's time. With the story quickly forming, Guy returned home with a clear vision and began tapping out pages of dialogue.

Then, much like *Pearl's* family in the movie, the Pattons were the victims of a home invasion. An intruder broke in to their home while they slept upstairs, setting off their burglar alarm. Guy raced downstairs and mercifully, the thief fled out the back door. No one was hurt, but their laptop, along with the script for *Pearl*, was gone. In his excitement to finish the project, Guy hadn't made a backup. The movie dream almost died that day.

"I felt sick. I couldn't imagine going back to square one and starting over. I wanted to give up. Even more than the violation of someone having been in our house while we were asleep, I was so angry about them having stolen all our progress on this thing we were building. But after a couple days the depression gave way to determination. So I got back to work," said Guy.

Once the script was finished, they had a whole new set of issues. Both had full-time jobs and neither were making a ton of money. Everyone they knew had Kickstarter campaigns for one project or another, and they didn't want to go that route. Everyone was going to be donating time, talent, and hard work and they didn't want to also have to ask them for money. Ultimately the couple decided to make the movie over a longer period of time, paying for it out of their paychecks and some savings as they went.

"We really had to be creative. If you have more ingenuity and time than money, you can find ways to do things that ultimately look just as good for a fraction of the cost," said Dana.

(PRESS RELEASE CONTINUED)

"I scoured books and the web for solutions to problems and ways to plan the action sequences that didn't involve spending a fortune. We own a fixer-upper so we're not afraid of manual labor. We did things like make our own camera dolly out of PVC pipe and skateboard wheels," explained Guy. "Also, I dragged my friend John Kingman into this, and he brings a great deal of knowledge of digital effects to the table. The result was a great combination of high-tech digital effects and shooting fake blood through tubes with an air compressor. It was fun to do, and it really works on screen."

During the writing process, the couple had thought about what locations they might be able to get access to for free...their church and its rectory, current and former places of employment, local businesses who were friendly to the arts community... and geared the story toward those locations, and looked for no-cost solutions for props and costumes.

"We don't own a car, so we worried about *Pearl's* vehicle. It would be so expensive to rent for all the days we needed it, and with rentals how could we be sure we'd get the same car looking the same exact way. That's when we asked my uncle to loan us his scary old Buick Le Sabre. How do you nicely tell your relative his car looks like something a serial killer would drive? The great thing is - it floats over the road like a boat, great for shots with a suction cup mount!" joked Dana.

As the film's protagonist, *Pearl*, Dana was required to perform dangerous stunts, and there was no room in the budget for doubles, so she had to train to do it all herself. For over a year, she went to the gym for several hours a day before and after work to train, and without a nutritionist, caterer, personal chef, or any of those Hollywood trappings, she relied on the classes at the gym that came with her membership, training for a Tough Mudder race, and a few weeks of personal training to form a plan to get in shape for the action scenes.

"I knew I couldn't afford personal training the whole time, so I got the workouts in writing and rotated them. I also relied on *Men's Health* magazine workouts a lot. Never could nail that V-shaped ab though! I relied a lot on protein shakes, protein bars, and tilapia. For the week before shooting big scenes where I was just in tank tops I would solely drink shakes and water. I was probably not very pleasant to be around," said Dana. "PROBABLY?!!" joked Guy.

Almost everyone in the production did it for credit, experience and the hope that it would be successful. The only location paid for was the creepy motel on a stretch of road leading to New York City known for prostitution and drug dealing. "We found two crack pipes and our production coordinator Ernie took home one bed bug. Just one!" exclaimed Guy.

They got incredibly lucky with casting. Scott Morales brings a self-deprecating yet cocky humor to *Pearl's* meth addicted sidekick *Erik*. Justin Brown lends a beautiful intensity to the villain *Tre*. And George Morafetis who plays *Detective John Wyatt* created a character with remarkable warmth and depth. The supporting cast surprises with heart and intensity, rounding out a rich cast not usually present in small-budget indies.

"We tell people if you want to know what it's like to make your own indie feature, go to the bank and withdraw all your money in pennies, then load and unload it on a truck twenty-five times," quips Guy.

With very little money, the couple, cast and crew did a remarkable lot. *Pearl* is an intense action-thriller with a compelling story that keeps you engaged until the very last frame. And most importantly, they fulfilled their dream of making a feature before making a baby: Dana gave birth to a baby boy, Finnegan Patton, in June.

Cast Biographies



Dana Patton (Pearl) started in the theatre at the age of 3 as Tinkerbell. Since then she has performed in theatre, comedy shorts and independent films in New York, Florida and Alabama (where MTV's Alan Hunter taught her to snort fake cocaine for a Ben Elton play). She studied acting at University of North Florida and University of Alabama at Birmingham. She has appeared at the Upright Citizen's Brigade Theatre in *Salvador Dali's Danza Macabre*, *Maude Night*, and with various improv teams including *Suck My Dick*. Upon completion of *Pearl*, she began work on her next project with *Pearl* director Guy Patton, their first child due in June 2013.



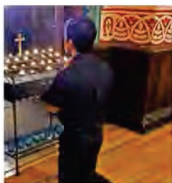
Scott Morales (Erik) was born and bred in the Country Fried Nation of Texas, and started acting in a red towel and flying off cabinets in his first role of "Superman," which received scathing reviews from his parents for continually sending him to the hospital. Since then, he has appeared in a number of off-off-Broadway productions and short films, including the production of *The Complete Works of William Shakespeare (Abridged)*, the award-winning short film *Expiration* where he got to splash milk on his face, and the new independent sci-fi film *The Feed*. He is thrilled to have been a part of *Pearl* and is so fortunate to have had an opportunity for such a great role with such a great group of people. And he is glad he got to add to this repertoire by getting punched in the face, a lot.



Justin Brown (Tre) is an actor/comedian hailing from Long Island, NY. He holds a degree in Business Administration and Marketing from Iona College. Once he realized that getting a job was as easy as insuring Lindsay Lohan, he began training at the Upright Citizens Brigade Theatre. From there Justin began performing standup, sketch, and improv around NYC. He bears a rich blend of perversion and ridiculousness like no other. Justin is currently a performer at the UCB Theatre and has appeared on *The Colbert Report*, *Comedy Central*, and various internet websites. To him the highest of all praise is being called "A Mess" or being given a bag of Reese's Pieces! But that's your choice!



George Morafetis (Detective Wyatt) has led a varied and interesting life. Born in Brownsville in Brooklyn, NY, his family moved to the suburbs when George was a young boy. After the untimely death of his father, George's family was forced to relocate back to the streets of Brooklyn where George spent his formative years in Coney Island. He traveled cross-country in his teens and wound up in Oregon where he studied to be a horseshoer, a career he enjoyed for many years. He then was a college student at an Ivy League University, and later was a farmer. After taking restaurant management courses, he began to study acting in all its forms and took on roles in community theater and extra work in the movie industry. He has since appeared in many movies, theater and television, and won Best Actor Award for his performance in the leading role in *Nico's Restaurant*.



Jeff Kim (Daniel) is a New York actor and has performed in film, television and theatre roles for the last four years. In his most recent TV appearance, he plays opposite to Donnie Wahlberg as a Wall Street businessman in the CBS television show, *Blue Bloods*. When he's not acting, he's probably working at a hospital as an anesthesiologist (his first career). He would like to thank the producers of *PEARL* for the opportunity to be a part of this very talented group of actors.

Cast

Pearl Dana M. Patton
Erik Scott Michael Morales
Detective John Wyatt George Morafetis
Tre Justin Brown
Daniel Jeff Kim
Swiss Robert Pettiford
CSI Trunks Johnathan Fernandez
Jodi Bridget Fitzgerald
Wendy Wendy Weber Eaton
K-Dog Paul Davee
Jonesy Erik Dies
Harold Ray Munoz
Calli Malik Rashad
Karl Michael Dexter
Shawn Damion Lee
Jamel Marcus Bishop-Wright
Charlie Erickson Dautruche
Traci Lolita Foster
Officer Black Jim Santangeli
Officer Blick Andy Rocco
Michele Betty Kaplan
Prostitute 1 Wilma Cespedes-Rivera
Prostitute 2 Jennifer Nakayama
Prostitute 3 Christine Brayton
Casey Olivia Mogul
Luis Gio March
Gabriel Gabe Navarro
Tre's man 1 Darnell Wickham
Tre's man 2 Warren Lee
Thug 1 Chauncey Johnson
Thug 2 Tony Tsunami
Police Officer 1 Daniel Dacey
Police Officer 2 Stephen Corey Melton
Police Officer 3 Ronald Saladyga
Police Officer 4 Dan Weber
Police Officer 5 Robby Bridges
Police Officer 6 Ernie Kapanke
CSI Photographer Juan Cingloon
Florist Clerk Guy Patton
Florist Delivery Guy Jason Kirk
Waiter Dan Bookbinder
Husband Flashbacks Blaine Kneece
Wife Flashbacks Dana Patton
Little Girl Flashbacks Hazel Lannon
Community Center Girl Kate Lester
Community Boy 1 Andy Lester
Community Boy 2 Michael Pettiford
Community Boy 3 Robert Pettiford
Soccer Coach 1 Mallory Nolting
Soccer Coach 2 Heather Nolting
Molly Bettina Martin

Crew

Story Guy and Dana Patton
Director Guy Patton
Assistant Director John Kingman
Editors Guy Patton, John Kingman
Producers Guy Patton, Dana Patton, John Kingman
Director of Photography 1 Meg Kettell
Director of Photography 2 Matthew Vigil
Title Sequence and Exterior Photography Kent Baker
Steadicam Mark Sparrough
Production Coordinator Ernie Kapanke
Camera Assistant 1 Erika Houle
Camera Assistant 2 Emily Miller
Camera Assistant 3 Troy Sola
Sound Mix Josh Allen
Main Sound Technician 1 Josh Allen
Main Sound Technician 2 Edwin Clavijo
Boom Operator 1 Kent Baker
Boom Operator 2 Dan Bookbinder
Boom Operator 3 Daniel Spiegel
Effects Supervisor/Make Up 1 Blaine Kneece
Make Up 2 Tracy Raffelson
Production Assistant 1 Jason Kirk
Production Assistant 2 Dan Bookbinder
Production Assistant 3 Chad Hudson
Post Sound Assistance Dan Kelly
Stunt Coordinator Robert Pettiford
In Camera Effects Guy Patton
Visual Effects John Kingman
Original Music Lines Only

Locations

Canco Lofts, Jersey City, NJ (Luxury lofts and warehouse space, cancolofts.com)
Grace Van Vorst, Jersey City, NJ (Episcopal church and Community Services, gracevanvorst.org)
Bouquets and Baskets, Jersey City, NJ (bouquetsandbaskets.net)
DCs, Hoboken, NJ (dcstavern.com)
The Clinton Social, Hoboken, NJ (clintonsocial.com)
The Lincoln Tunnel Motel, North Bergen, NJ
Special location donation thanks to
J Colangelo and his wife Heidi of DCs
Dave and Kristian Carney at The Clinton Social
The Martin Family members, Suffern property and Detective apartment
Chi Modu and Robin Lester of Grace Van Vorst
Edith Hunt penthouse
Stewart Osborne & Manny at Canco Lofts
Wendy Weber Eaton, flashback home

Poster Images

Chi Modu (chimodu.com)